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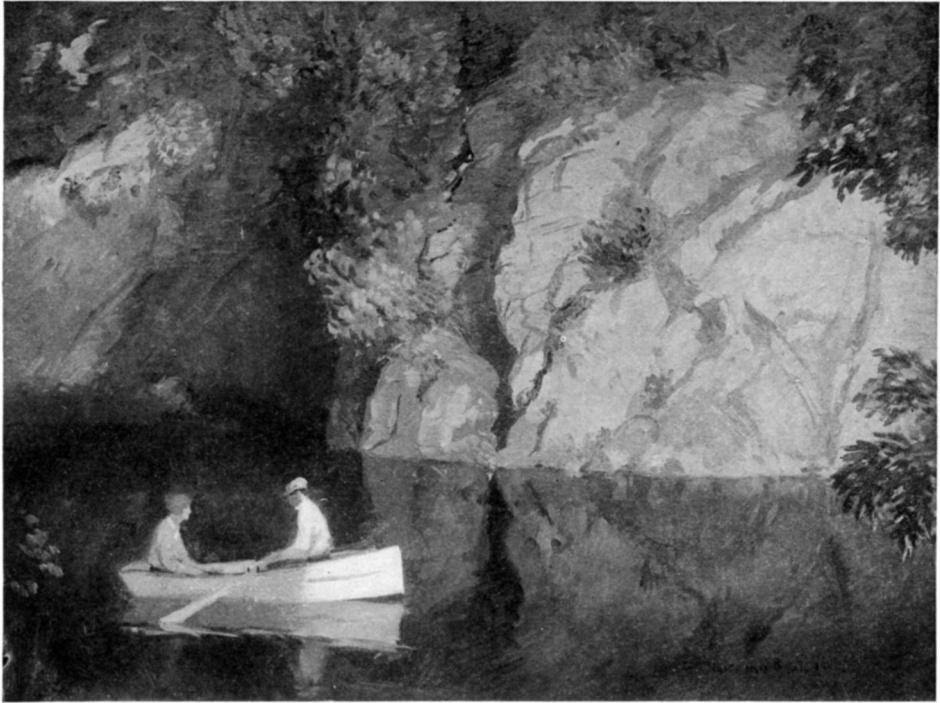
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STILL WATERS—BY GIFFORD BEAL
EXHIBITION BY AMERICAN PAINTERS, SCULPTORS, AND GRAVERS

ordinary use in the home. The plea is for the legitimate arts of the home, not for the fads of "fancy-work" or interior decoration which periodically come into vogue. During May also the memorial

collection of prints by the late Helen Hyde, who died in May 1919, will be shown in the Print Room. Further notice of this and other May exhibitions will be given in next month's BULLETIN.

THE BURNHAM LIBRARY OF ARCHITECTURE

WITH the opening of the Burnham Library of Architecture one of Daniel Hudson Burnham's cherished projects for the civic beautification of Chicago approaches realization. At his death in 1912 he bequeathed a fund of fifty thousand dollars to be administered by the trustees of the Art Institute for an architectural library. Before the end of that year the

president of the board of trustees had appointed a committee of five architects, who have outlined, and are now consummating, a policy of obvious soundness—their declared aim being "to cover the field of architecture and landscape architecture, in books and photographs, as generally as funds will allow." An agreement with the libraries of the city is leaving the field of architecture clear



CAIN—DRAWING BY ROCKWELL KENT
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for the Burnham Library. First were purchased the books on architecture in the Ryerson Library, later the architectural magazines in the John Crerar Library—all of which were temporarily housed in the Ryerson Library. In accordance with a well-worked-out plan the most necessary additions have been secured, even when the works sought have been rare and costly. The collection at present numbers more than 2500 volumes. Howard Van Doren Shaw, Peirce Anderson, Hubert Burnham, Edward H. Bennett, and Walter F. Shattuck (who has been succeeded by Edmund S. Campbell, head of the Department of Architecture in the School) formed the original committee. Mr.

Shaw, its chairman from the beginning, designed the new library.

A striking contrast with the character of the Ryerson Library is presented in this new room opening from it: The Renaissance feeling is replaced by the mediaeval, the circular form of chamber by that of a long barrel-vaulted hall. The doorway is in the middle of the north wall. High leaded lights in that wall permit a beautiful play of light and shadow on the vaulted ceiling. The

lamps, concealed in inverted opaque bowls suspended from the ceiling, cause a diffused glow in the room. The decorative value of the long shelves of books, with their bright colors, in this room of gray oak and rough plaster, the high windows, the furniture with its slightly monastic character, the hooded reading lamps, the high reading desks placed at intervals near the bookcases, the vaulted ceiling, and the sparse use of ornament give the room a compelling character. Zorn's fine portrait of Daniel H. Burnham, lent by Mrs. Burnham, faces the entrance.

Already the library is a daily necessity to the students of the Chicago School of Architecture, who work at the Art In-

stitute. What it may do for architecture through these students is more than a pleasant conjecture. Its wider opportunity is plain. In this city of departmental libraries here is a well-laid foundation for the architectural collection of the city.

A comprehensive library on civic art is needed for the new Chicago. The home-builders, landscape gardeners, and all the younger architects may find here the plates and periodicals which are beyond their means of owning. And with the growth of the collection of books and magazines will come the gradual realization of the policy implied in the bequest of Daniel H. Burnham.

NOTES

ETCHING PRIZES AWARDED
—In the tenth annual exhibition by the Chicago Society of Etchers, a display which is of unusually high quality, the Logan purchase prizes of twenty-five dollars each have been awarded as follows: to Adolphe W. Blondheim for the etching "Two old women"; to Arthur W. Heintzelman for the etching "Three score and ten";



ON THE TOP—BY GERTRUDE V. WHITNEY
EXHIBITION BY AMERICAN PAINTERS, SCULPTORS, AND GRAVERS

to Ernest D. Roth for the etching "Wheelwright shop"; to J. W. Winkler for the etching "Shipping." The prize etchings become part of the Art Institute's print collection; and, in addition, ten prints, purchased from the annual fund of ten per cent of associate members' dues, have been presented by the society to the Art Institute: "The island" by Charles W. Dahlgreen; "Heavy going" by Kerr Eby; "Field Museum from Japanese bridge" by Bertha E. Jaques; "Hillside quarry" by Roy Partridge; "Duran Chapel, Talpa" by Ralph M. Pearson; "Little marsh" by George Resler; "Market day in Bruges" and "Church in Veere, Hol-